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will be published in their present order. The manuscript notes on the drawings are difficult to decipher, are often obscure in meaning, and at times impossible to translate. No translation of them will therefore be attempted; but beside the phototype reproduction, they will be given in an exact transcription; and in order to facilitate their study, a special dictionary will be compiled of words that are obsolete or of doubtful meaning and their equivalent in modern Italian given. The transcription is to be by Dr. Giovanni Piumati; the dictionary by Luca Beltrami.

Some idea of the scope of the work may be obtained from the following statement in the introduction: "In the Codex Atlanticus his marvellous genius asserts itself in the full variety of its manifestations: in military art, with numerous drawings of mortars, among which the important suggestion of rifled ordnance; with various studies on fortifications, and with sketches of warships, including the interesting hint at propulsion by steam power; in astronomy, with observations on the movement of the earth; in physics, with notes on gravity, equilibrium, light, acoustics, flight and other natural phenomena; in hydraulics, with drawings of a number of water-engines and navigable canals; in geometry, with studies for the measurement of the area of the earth, and with the sketches of geometric figures which were destined to enhance the value of Luca Pacioli's treatise, *De Divina Proportionibus*; in mechanics, with drawings of tools and engines of every description for sawing marble, wood, etc.; in industrial work, with indications of the process of pavement making and lock manufacture, of weaving and bronze casting; in architecture, with numerous drafts and plans for churches and other buildings, cupolas and monuments; in painting, with sketches on perspective and notes on painting in general. And if the Codex does not seem to be as wealthy in notes and drawings in art as in science, yet the outlines of the paintings of 'The Adoration' and of 'St. John,' the sketches for the equestrian statue of Francis Sforza, and the studies for Leda and for the celebrated portrait of Beatrice of Este, are not less important for the history and study of Leonardo's pictorial and sculptorial creations. Even traces to reassert his fame as a poet are not wanting in Leonardo's Codex Atlanticus."

The sole agent for the United States is Gustav E. Stechert, 810 Broadway, New York. A. M.

ALOIS RIEGL. *Stilfragen. Grundlegungen zu einer Geschichte der Ornamentik.* 8vo, pp. xix-346, with 197 illustrations. Verlag von Georg Siemens. Berlin, 1893.

This book is a consideration of the foundation of ornament, and is based chiefly upon ancient historic art. For eighteen years Herr

Riegl was in charge of the textile department of the Royal Austrian Museum for Art and Industry. He was naturally led to give special consideration to Semper's theory of the origin of ornamental forms in textile fabrics. The first portion of his work, which treats of the geometric style, is written in opposition to Semper's theory. According to Riegl, the existence of elementary geometric forms in widely separated countries does not necessarily apply intercommunication. He therefore favors the theory of separate origins. Nor does he think it necessary to assume that such forms arise in general from the art of weaving, since they are found amongst races who were presumably unacquainted with weaving and lived without clothing. He places the origin of such forms in the natural love for decoration, without special reference to material. He next considers what is known as the Coat-of-Arms Style—*Wappenstil*. This he disassociates from the art of weaving and connects psychologically with the love of symmetry. The greater portion of the book is taken up with a consideration of early floral ornamentation and the development of honeysuckle ornament. This he traces to its earliest origin in Egypt and follows it through Mesopotamia, Phœnicia, Persia, Greece and Rome, and in derivative forms in Byzantine and early Saracenic art. In this portion of his book he comes into close quarters with Professor Goodyear, whose important work upon the Grammar of the Lotus has great weight with him, although he differs from Professor Goodyear in a number of details. The vine or honeysuckle ornament he considers a creation of Greek art, although admitting its element to be of Oriental origin. It is interesting to have thus clearly portrayed in a logical and historical treatise the life of an ornamental form which originated in the remotest antiquity, became widely diffused in mediæval times, and which survives in much of the decoration of the present day.

A. M.

SOLONE AMBROSOLI. *Manuale di Numismatica*. 16mo., pp. XV, 250, with 120 illustrations in the text and 4 plates. Ulrico Hoepli, Milano, 1895.

A year ago the distinguished numismatist, Dr. Ambrosoli, published his manual of numismatics in the series of the manuals issued by Ulrico Hoepli, at Milan. The edition was soon exhausted, and the little volume before us represents a second edition, in which corrections and additions have been embodied. The book deserves a wide circulation, since it contains in very compact form a large amount of useful material upon the entire field of numismatics. After giving definitions and general notions he surveys the field for Greek, Roman, Byzantine, Mediæval and modern numismatics, adding